

ISSN 0816-3855

**BACKS  
AUSTRALIA**

1-50

# THE BEACH BOYS AUSTRALIAN HISTORY PART 2



**THE SAGA**

**CONTINUES ON.....  
ISSUE 2**



# Beach Boys

## AUSTRALIA

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

ISSUE #2

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COWABUNGA! Another issue of BBA chock full of "good vibes".

Your comments are always welcome, so let us hear from you. It is YOUR magazine.

BBA staff caught in the act putting together the first issue. (L-R): Lawrence Lavery; David Grose; Stephen McParland; David King. Our girl friday took the photo!

ISSUE THREE of BEACH BOYS AUSTRALIA will feature highlights of The Beach Boys impending tour of Australia, plus the offer of a SPECIAL BOOKLET of the occasion.

ISSUE TWO CONTAINS : 2 .... THE BEACH BOYS AUSTRALIAN HISTORY PART 2  
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a CALIFORNIA MUSIC production



# THE BEACH BOYS

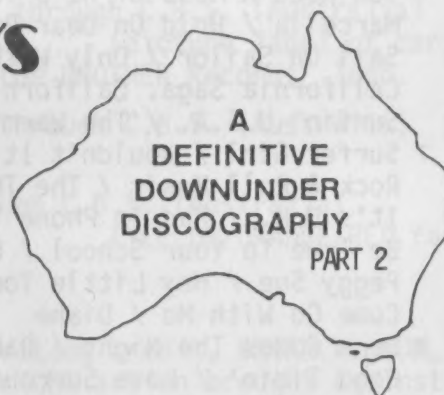
AUSTRALIAN HISTORY

from Surfside '64 to date

BY

STEPHEN J. MC PARLAND

**SINGLES/EPs**



PART 2 OF THE BEACH BOYS' AUSTRALIAN HISTORY chronicles all the singles (45s - 7" and 12") and extended plays that have been issued in Australia.

Period covered is 1962 to (end) 1985.

## THE SINGLES:

CP 1484	Surfin' Safari / 409	1962
CP 1503 1	Ten Little Indians / County Fair	1962
CP 1517	Surfin' U.S.A. / Shut Down	1963
CP 1533	Surfer Girl / Little Deuce Coupe	1963
CP 1545	Be True To Your School / In My Room	1963
CP 1551 2	Hawaii / The Rocking Surfer	1964
CP 1557	Fun, Fun, Fun, / Why Do Fools Fall In Love?	1964
CP 1569	I Get Around / Don't Worry Baby	1964
CP 1581	When I Grow Up / She Knows Me Too Well	1964
CP 1585	Little Saint Nick / The Lord's Prayer	1964
CP 1588	Dance, Dance, Dance / The Warmth Of The Sun	1964
CP 1598	Do You Wanna Dance? / Please Let Me Wonder	1965
CP 1602	Help Me, Rhonda / Kiss Me, Baby	1965
CP 1614	California Girls / Let Him Run Wild	1965
CP 1628	The Little Girl I Once Knew / There's No Other (Like My Baby)	1965
CP 1632	Barbara Ann / Girl Don't Tell Me	1966
CP 1642 3	Caroline, No / Summer Means New Love	1966
CP 1643	Sloop John B / You're So Good To Me	1966
CP 1663	Wouldn't It Be Nice / God Only Knows	1966
CP 1673	Good Vibrations / Let's Go Away For Awhile	1966
CP 1689 4	Then I Kissed Her / Mountain Of Love	1967
CP 1699	Heroes And Villains / You're Welcome	1967
CP 1704 5	Gettin' Hungry / Devoted To You	1967
CP 1709	Wild Honey / Wind Chimes	1967
CP 1715	Darlin' / Here Today	1968
CP 8358	Friends / Little Bird	1968
CP 8429	Do It Again / Wake The World	1968
CP 8619	Bluebirds Over The Mountain / Never Learn Not To Love	1969
CP 8709	I Can Hear Music / All I Want To Do	1969
CP 8809	Break Away / Celebrate The News	1969
CP 9122 6	Cottonfields / The Nearest Faraway Place	1970
OSS 9319	Tears In The Morning / It's About Time	1971
OSS 9772	Don't Go Near The Water / Student Demonstration Time	1971

R 1091	You Need A Mess Of Help To Stand Alone / Cuddle Up	1972
R 1101	Marcella / Hold On Dear Brother	1972
RPS 1325	Sail On Sailor / Only With You	1973
R 3583	California Saga, California / Sail On Sailor	1973
CP 10617	Surfin' U.S.A. / The Warmth Of The Sun	1974
R 3621	7 Surfer Girl / Wouldn't It Be Nice?	1975
RPS 1354	Rock & Roll Music / The TM Song	1976
RPS 1368	It's O.K. / Had To Phone Ya	1976
CP 11280	Be True To Your School / Graduation Day	1977
RPS 1394	Peggy Sue / Hey Little Tomboy	1978
REP 3882	Come Go With Me / Diane	1978
DS 003	8 Here Comes The Night / Baby Blue	1979
DS 004	Good Timin' / Love Surrounds Me	1979
DS 005	Lady Lynda / Full Sail	1980
DS 007	9 School Day / Keepin' The Summer Alive	1980
DS 008	Oh Darlin' / Endless Harmony	1980
DS 009	10 School Day (Ring, Ring Goes The Bell) / Sunshine	1980
CP 556	11 "Beach Boys' Medley" / God Only Knows	9/81
ES 711	12 Come Go With Me / Don't Go Near The Water	2/82
BA 3317	13 Getcha Back / Male Ego	6/85
BA 3341	14 California Calling / It's OK	10/85

#### DISCOGRAPHICAL NOTES - The Singles:



#### GENERAL INFORMATION:

All CP prefixes are CAPITOL releases through E.M.I. (Australia)  
Label colour for CP 1484 to CP 1709 inclusive (PURPLE with silver writing)  
Label colour for CP 1715 to CP 8809 inclusive (YELLOW and ORANGE swirl)  
Label colour for CP 9122 (RED and ORANGE circular)  
Label colour for CP 10617 and CP 11280 (ORANGE)  
Label colour for CP 556 (PURPLE with silver writing)

OSS prefix denotes STATESIDE singles distributed through E.M.I. (Australia)  
Label colour (BLACK with silver writing)

Prefixes R, RPS and REP denote BROTHER/REPRISE singles distributed through W.E.A. (Australia). All feature the Brother Records and Reprise Records logos.  
Label Colour (YELLOW with ORANGE edging)

DS prefix denotes CARIBOU singles distributed through C.B.S. (Australia)  
Label design (picture label of caribou)

NOTE: DS 005, DS 008 and DS 009 also feature the BROTHER Records' logo.

ES prefix denotes CARIBOU single distributed through C.B.S. (Australia)  
Label design, identical to DS prefix releases.

BA prefix denotes CBS single distributed through C.B.S. (Australia)  
Label colour (YELLOW/ORANGE/RED fade)

#### SPECIAL NUMBERED NOTES:

- 1: "Surfin' U.S.A." features the sole songwriting credit, BRIAN WILSON, later altered to read Chuck Berry due to copyright action brought against Brian by Chuck Berry, who wrote "Sweet Little Sixteen", a song upon which "Surfin' U.S.A." is based. Brian simply used Chuck Berry's music and wrote new lyrics.
- 2: Released due to the success of "live" version performed during the 1964 tour.
- 3: Released under the name, BRIAN WILSON.
- 4: Released as a result of the chart success (#4) of the same single in England.
- 5: Released under the name, BRIAN WILSON AND MIKE LOVE.
- 6: Steel guitar version.
- 7: Live versions of songs as featured on the IN CONCERT double lp.



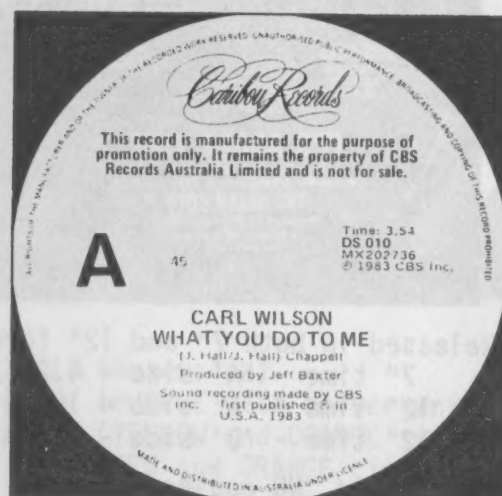
- 8: Released in both 7" and 12" formats. 12" catalogue # is DS 12000  
7" time - 'A' side = 4.28  
12" time - 'A' side = 10.36  
12" time - 'B' side - "Here Comes The Night (Instrumental)" = 9.04
- 9: NOT issued. NO copies pressed.
- 10: 'A' side slightly speeded up from lp version.
- 11: Actual 'A' side title is not Beach Boys Medley but:  
"Good Vibrations/Help Me Rhonda/I Get Around/Shut Down/Surfin' Safari/  
Barbara Ann/Surfin' U.S.A./Fun, Fun, Fun"
- 12: Both sides are "REISSUES". "Don't Go Near The Water" was originally released in Australia on the STATESIDE label. "Come Go With Me" was originally issued in Australia on the W.E.A. (Australia) label. Songs are taken from the compilation lp, TEN YEARS OF HARMONY.

- 13: First Beach Boys' single issued in Australia with a picture sleeve. Design of sleeve is basically identical to that of lp from which the single was culled. "Male Ego" is NOT included on the lp.
- 14: "It's OK" is a "REISSUED" song, originally released in Australia on the W.E.A. (Australia) label.

#### AUSTRALIAN CARIBOU SINGLES:

DS 001	O.C. SMITH	
	Together / Just Couldn't Help Myself	1978
DS 002	DENNIS WILSON	
	River Song / Farewell My Friend	1978
DS 003	THE BEACH BOYS	
	Here Comes The Night / Baby Blue	1979
DS 004	THE BEACH BOYS	
	Good Timin' / Love Surrounds Me	1980
DS 005	THE BEACH BOYS	
	Lady Lynda / Full Sail	1980
DS 006 <sup>1</sup>	THE BEACH BOYS	
	It's A Beautiful Day / Sumahama	1980
DS 007 <sup>2</sup>	THE BEACH BOYS	
	School Day / Keepin' The Summer Alive	1980
DS 008	THE BEACH BOYS	
	Oh Darlin' / Endless Harmony	1980
DS 009 <sup>3</sup>	THE BEACH BOYS	
	School Day (Ring Ring Goes The Bell) / Sunshine	1980
DS 010 <sup>4</sup>	CARL WILSON	
	What You Do To Me / Time	1983

#### DISCOGRAPHICAL NOTES:



- 1: Released in New Zealand only. Reported to have been only approximately 200 pressed. C.B.S. (Australia) allot catalogue numbers for New Zealand as well as for Australia.
- 2: Not released and NO copies pressed.
- 3: 'A' side is slightly speeded up version of lp cut.
- 4: Taken from Carl's first solo album, YOUNGBLOOD. Lp NOT released in Australia.



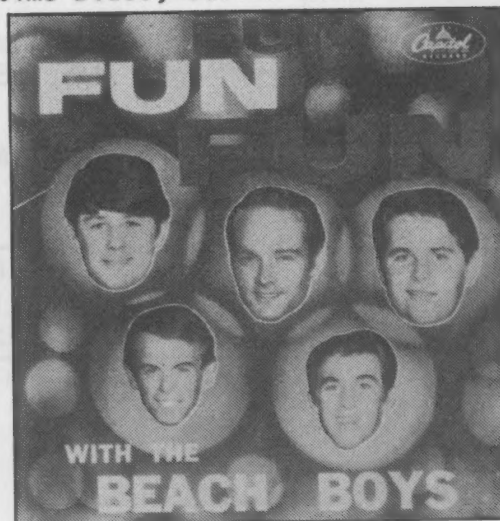
# AUSTRALIAN EXTENDED PLAYS

## EAP-1 20529 1 SURFIN' SAFARI

Surfin' Safari; Ten Little Indians; Shut Down; Surfin' U.S.A.

## EAP-1 20548 SURFER GIRL

409; Little Deuce Coupe; Summertime Blues; Surfer Girl



## EAP-1 20618 2 FUN FUN FUN WITH THE BEACH BOYS

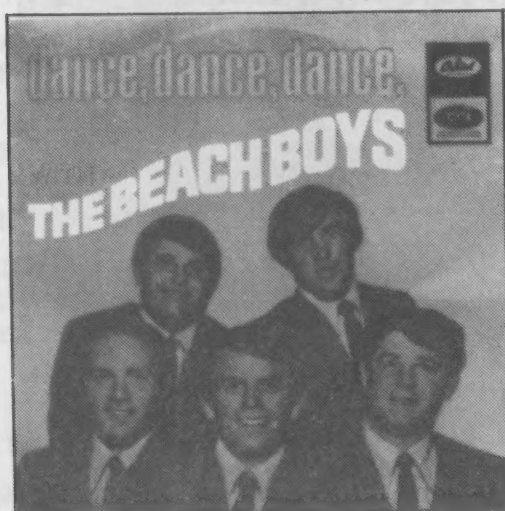
Be True To Your School; Fun Fun Fun; Hawaii;  
Why Do Fools Fall In Love

## EAP-5267 3 LITTLE HONDA

Wendy; Don't Back Down; Little Honda; Hushabye

## EAP-4 2198 BEACH BOYS' CONCERT

The Little Old Lady From Pasadena; Papa-Oom-Mow-Mow;  
Let's Go Trippin'; Johnny B. Goode



## EAP-1 20708 DANCE DANCE DANCE WITH THE BEACH BOYS

Dance Dance Dance; Do You Wanna Dance; Help Me Rhonda;  
California Girls

EAP-1 20709 I GET AROUND

In My Room; I Get Around; Don't Worry Baby;  
When I Grow Up (To Be A Man)

EAP-1 20794 BARBARA ANN

Sloop John B; The Little Girl I Once Knew;  
There's No Other (Like My Baby); Barbara Ann



EAP-1 20866 GOOD VIBRATIONS

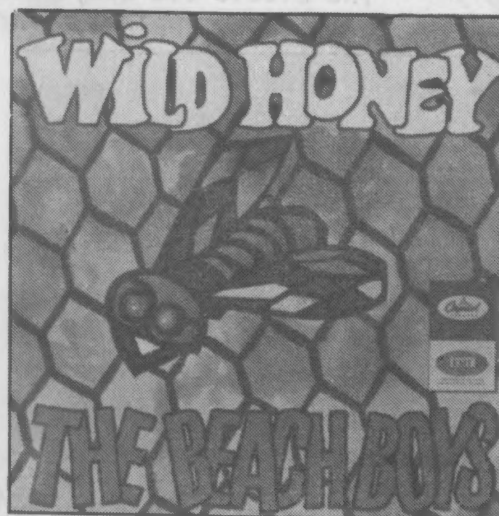
God Only Knows' Wouldn't It Be Nice; Let's Go Away For Awhile;  
Good Vibrations

EAP-21048 WILD HONEY

Then I Kissed Her; Heroes & Villains; Darlin'; Wild Honey

EAP 21325 I CAN HEAR MUSIC

I Can Hear Music; Do It Again; Bluebirds Over The Mountain; Friends



#### DISCOGRAPHICAL NOTES - The Extended Plays:

##### GENERAL INFORMATION:

All Ep's were released on the CAPITOL label, distributed by E.M.I. (Australia)  
Label Colour (GREEN label with SILVER writing)  
All EP's were issued with cardboard picture sleeves.



### SPECIAL NUMBERED NOTES:

- 1: Front cover picture is the same as the lp. The back cover lists the tracks plus it features an advertisement for two other albums by the Beach Boys. The interesting thing about the advertisement is that the two albums mentioned,  
T 1886 SURFER'S CHOICE  
T 1930 KING OF THE SURF GUITAR, are  
NOT by the Beach Boys, but by Dick Dale & His Del-Tones!
- 2: "Be True To Your School" is the single version (featuring The Honeys). The back cover features a photo of The Beach Boys holding Australia's "surfer girl", Little Pattie.
- 3: Track listing & cover correspond to the American release - 4 BY THE BEACH BOYS, issued in September 1964 (CAPITOL R 5267) - reached #44 on U.S. BILLBOARD.

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PART 3 of THE BEACH BOYS' AUSTRALIAN HISTORY will be featured in ISSUE #3 of BEACH BOYS AUSTRALIA. PART 3 will cover the group's Australian album releases. PART 4 will cover Beach Boys' related releases etc..

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### CONTINUED FROM PAGE 20

To BRIAN WILSON, I issue that challenge.

With rumours that BRIAN's creative spark has been re-ignited, the long awaited BRIAN WILSON solo lp could do the trick. It is known that CBS Records snapped up the group initially when they got wind that BRIAN was up to something.

With news that The Beach Boys tour of Australia in 1986 may not include BRIAN, one can only guess what this might imply. Is BRIAN involved creatively in some project. Could the solo lp be a reality?

In conclusion, I will offer the following comment.

When music historians remove the music from the social context, they will see that what BRIAN WILSON accomplished in the recording studio all by himself, makes him, not Paul McCartney or John Lennon or Bob Dylan, the most important musical artist of this century!

The durability of BRIAN's music will outlast all the songs of drugs and revolution. That makes BRIAN WILSON a twentieth century MOZART - to quote The Sun Herald from a 1981 article in the classical music section.

Can BRIAN WILSON make the connection between what an adult likes and what a teenager likes? Will adult music that appeals to teenagers usher in a new movement in music? That's why the long-time-coming BRIAN WILSON solo album is eagerly awaited. It would somewhat justify the purpose of this article.

CONSIDER THIS: A lot of groups have either a style, a mood or a SOUND. The Beach Boys have all THREE and let's face it, their music puts them beyond having a hit record every five hours. That is the true sign of musical greatness.

\* \* \* \* \*

P.S. This article is dedicated to Molly Meldrum. He might learn something from it.

I wish a happy 25th Anniversary to The Beach Boys and to you Brian. Hope to see you in Australia in '86.

I would like to acknowledge BRUCE JOHNSTON and DAVID LEAF for pinching a few quotes from them.

LAWRENCE LAVERY, December 1985.

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# LOOK OUT! HERE COMES THE BEACH BOYS

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Finally, after eight years of waiting and hoping, The Beach Boys are coming back to Australia. Yes, they're going to "GETCHA BACK" Australia and in a B-I-G way.

To start things rolling, a free beachside concert is planned, together with the more usual live appearances. Therefore, indications are that it is going to be a bigger and better tour than their last trip downunder in 1978. At the moment, their concerts in the U.S.A. are getting great reviews, so we should be in for a real treat.

1986 will see The Beach Boys ushering in their 25th year as a recording and performing band. They no longer perform in striped shirts and white pants and the songs they usually perform range from surf 'n hot-rod to country to rock to psychedleia. After recording some 27 albums (15 of which have gone GOLD), their repertoire is, at the very least, varied. Also, there have been numerous changes in The Beach Boys' camp since 1978; the main one being the death of drummer Dennis Wilson in a drowning incident at Marina-Del-Ray in late 1983. He'll be sadly missed by all the group's Australian fans.

However, the tragic death of Dennis has not held The Beach Boys back and they have shown a renewed enthusiasm in both recording and performing, something that had been lacking in their outlook in recent years.

This change of attitude can only help them. At the moment, the group has a brand new album out titled, simply, THE BEACH BOYS, as well as two new singles (the 'A' sides of which have been culled from the album) - "Getcha Back" and "California Calling". Both the album and singles are extremely good and were produced by outsider, Steve Levine, a producer responsible for recent Culture Club successes.

The album offers a very commercial sound and with its modern overtones, should prove to be a good seller. (EDITOR: C.B.S.(AUSTRALIA) have stated that the lp has sold over 12,000 copies in Australia, making it the best selling CBS lp to date).

The album features eleven new songs:

SIDE ONE: GETCHA BACK (Mike Love-Terry Melcher)

Great song written by Mike and longtime Beach Boy associate, Terry Melcher. The group really deliver. A wise choice is making this the first single.

IT'S GETTIN' LATE (Carl Wilson-Myrna Smith Schilling-Robert White Johnson)

Good vocal performance by Carl. Good harmonies and backing track.

CRACK AT YOUR LOVE (Brian Wilson-Alan Jardine-Eugene E. Landy)

Top dual vocals by Al and Brian

MAYBE I DON'T KNOW (Carl Wilson-Myrna Smith Schilling-Steve Levine-Julian Lindsay)

Good vocals by Carl and a good backing track.

SHE BELIEVES IN LOVE AGAIN (Bruce Johnston)

A really nice song with Bruce Johnston singing up a storm with Carl Wilson helping out. I wish Bruce could sing as good as this all the time!

SIDE TWO: CALIFORNIA CALLING (Alan Jardine-Brian Wilson)

Their second Australian single and the closest thing they've recorded to a surf song since 1964 (EDITOR: "What about "Kona Coast" off the MIU lp?") A very commercial song with a good beat and good vocals by Mike, Al and especially Brian!

PASSING FRIEND (George O'Dowd-Roy Hay)

Carl's voice really suits this song. Aside from the fact that Boy George had something to do with it, I have to admit that it is a good song. It seems to have a reference to the rest of the group's attitude towards Dennis before he died.



I'M SO LONELY (Brian Wilson-Eugene E. Landy)

Is Brian trying to tell us something? This is without doubt, one of the best songs on the album. It is so good, it's breathtaking! A marvellous performance by Brian and Carl.

WHERE I BELONG (Carl Wilson-Robert White Johnson)

After some twenty years of making records and performing, their voices are still fresh and as alive as ever. This song really proves they've still got what it takes.

I DO LOVE YOU (Stevie Wonder)

An average type of song from the group. However, it's still a good song with a Carl Wilson lead. A good imitation of the "Stevie Wonder Sound".

IT'S JUST A MATTER OF TIME (Brian Wilson-Eugene E. Landy)

A very fifties styled doo-wop performance to close the album.

So, as you can see, with the exception of "California Calling" (and to a degree, "Getcha Back"), the album has nothing much to do with the surf-sun and fun moods that the group are famous for. The Beach Boys have matured and changed with the times. After all, it is now the eighties! The question is not: "Can The Beach Boys handle the record buying public of the eighties?", because they've proved that with the standard of music on their new album. Rather, the real question is: "Can the record buying public handle the change and accept the fact that The Beach Boys will be around long after today's so-called "living legends" (Madonna, Wham, Duran Duran, Michael Jackson, etc) have disappeared?!"

Finally, it is more than likely that The Beach Boys will be singing alot or a few songs off their new album, so why not give the guys a fair go an acknowledge the change! After all, their new songs are the equal of their past glories. Remember, there's more to The Beach Boys career than what's expressed via a 20 GOLDEN GREATS album. I hope you all enjoy their upcoming tour of Australia for that reason.

DAVID GROSE, December '85

## REVIEW

### THE BEACH BOYS: AN AMERICAN BAND By BRIAN GARI, N.Y., U.S.A.

We've waited quite a while for a film like this; will we get what we deserve? The answer is ... "close".

We get incredible footage, most of which is complete. Some early pieces from the RED SKELTON SHOW are priceless. The SHINDIG and T.A.M.I. shows that we've wished for are finally available. In fact, this 103 minute film is quite thorough, but has one main flaw; somebody had a field day with the audio track. I don't know how you feel about altering history, but for me, it's close to sacriligious.

It's growing apparent that artists are "improving" the sound on their "live" videos by going back into the studio and attempting to "clean-up" the rough spots. Just watch the Simon and Garfunkel Reunion concert - or even the Beach Boys' Washington D.C. concert.

THE BEACH BOYS: AN AMERICAN BAND is obsessed with sound alterations. Did the original soundtracks get erased and the records have to be used as alternatives? Only the producers can answer that one. Sometimes the record starts the piece and then suddenly turns into a live version; sometimes you hear a high voice and no one is even singing the part! Some songs are edited very neatly, but believe me, you'll notice.



# NEWZ & MEDIAWATCH

LAWRENCE LAVERY  
STEVE MCPARLAND  
BILL KOUMARELOS

An UPDATE of recent BBs' happenings for 1985:

- \* The Illinois State University Daily Vidette gave the BBs a rave review for the September '85 FARM AID performance. They were noted as being the best act - tight, professional and most well received.
- \* The DISNEYLAND 30TH BIRTHDAY TV SPECIAL was recently broadcast on Australian TV. Of note was Julian Lennon's performance of a 16 second reprise of "Good Vibrations"!
- \* "California Calling" b/w "It's OK" (CBS BA 3341) was released on the 14th October as the BBs' second Australian single culled from their THE BEACH BOYS lp. Unlike "Getcha Back", it was NOT issued with a picture sleeve. NO major airplay has been noted. CBS cite an "Image Problem" as the cause. Interesting!

ADDENDA from ISSUE #1 for recent US Beach Boys' releases:

"She Believes In Love" b/w "It's Just A Matter Of Time" - CARIBOU ZS4 05624

"Getcha Back" b/w "Getcha Back" - 12" PROMOTIONAL ONLY SINGLE - CARIBOU ZAS 2080

NOTES: "She Believes In Love" has "Again" deleted from the title! The single was issued in a coloured title sleeve. The 12" was issued in a black sleeve with centre missing. No artwork or titles.

Radio Station 2SER has planned an ON THE BEACH radio SPECIAL featuring music from the BBs' to Jan & Dean, The Delltones etc. BBA will be creative and biographical consultants, aided by CALIFORNIA MUSIC. For those who can not receive the program (scheduled for January 10 at 9pm), tapes will be made available!

## REPORT: THE BEACH BOYS: AN AMERICAN BAND

The feature film debuted at The Roxy Theatre in Parramatta on the first day of Summer, December 1. BBA were special guests (thanks RONNIE!) and managed to arrange an exhibition of rare and interesting Beach Boys memorabilia. The film was slated to have a limited theatrical run, and it did. It was only screened for about three weeks and then only on Sunday afternoon! It will be available for rental in February '86.

The premiere at the Roxy was a joint production between Sydney radio station 2WS and Vestron International. Apart from the invited guests, the audience was comprised of varying age groups, people who had won their double passes by ringing 2WS when they heard a BBs song played on air. A Beach Boys' bag was also given out to all winners. This comprised a Beach Boys sun visor, poster for the film, 2WS sticker and ISSUE #1 of BBA. The actual bag had no BBs significance, being a 2WS bag, used for various promotions.

The film was considerably edited from the video release and significant sections of PET SOUNDS and all of SMILE footage was missing, as well as various other appearances present on the video release. As a result, what could have been a gala occasion was significantly marred.

As far as the VIDEO release is concerned, what purports to be HI-FI STEREO sound is nothing but good MONO! A copy purchased from Europe recently, boasts hi-fi stereo capabilities, but delivers nothing of the kind!

On the 14th November BBA (represented by Lawrence Lavery) spoke with Mr. Peter Bennett from C.B.S.(Australia) - N.S.W. Promotion's Manager - and during the conversation was informed that THE BEACH BOYS lp has proved to be the BBs most successful CBS product. It has shifted roughly 13,000 units. As a sideline, worldwide sales is approx 300,000.

DAVID LEAF, author of the highly acclaimed BBs book, THE BEACH BOYS AND THE CALIFORNIA MYTH, recently contacted BBA's Lawrence Lavery, sending his best wishes for BBA and his support for the upcoming BBs Convention. He was kind enough to provide a taped message for the "DAY".

The three hours of on-air time slated for November-December (as mentioned in MEDIAWATCH #1) has been shifted to a tentative February '86 timeslot to co-incide with the upcoming tour. However, a 2-hour BBs Special on 2SER was aired between 4-6pm on the 18th December, hosted by Lawrence Lavery and BBA member, Dwight Cavanagh. Rare, offbeat and mainly 60's material was played. The projected 3-hour Special will feature more of the group's seventies and eighties material. Tapes of the 2-hour Special are available from BEACH BOYS AUSTRALIA for \$6 (\$7 o/seas) which includes cost of tape and postage.



\* A new JAN & DEAN double album has recently been released in America, Titled, JAN & DEAN'S SILVER SUMMER, the lp and cassette boasts 23 new recordings of J&D and BBs (9) classics. Vocalists include Jan, Dean and MIKE LOVE. Dean made mention that J&B Records (Australia) may issue it. Stay tuned!

\* To compliment your SMILE album (bootleg, of course!), there is now a SMILE booklet. When the original SMILE lp was scheduled for release in 1967, a booklet was also designed to accompany it. When the lp was scrapped, all copies of the booklet were destroyed - or were they! A limited Edition of 1000 copies has recently been published - in FULL GLORIOUS COLOUR - and is now available to all interested parties. Containing 12 full-colour 12" x 12" pages, the booklet (reproduced exactly from one of the few surviving originals) can be ordered from BBA. Price is \$16, which includes postage within Australia. Hurry!

The same day that tickets for the BBs Sydney concert went on sale (December 12th), the film, TEEN WOLF, opened at the Hoyts Entertainment Centre. The BBs' "Surfin' U.S.A.", although not the film's theme, is heard throughout. Also used consistently are terms such as "Wipe Out", "Cowabunga" and "Surf's Up!".

\* CARL WILSON's long awaited duet with Olivia Newton-John is NOW AVAILABLE, It is included on Olivia's best selling lp, SOUL KISS (INTERFUSION RML 53127). The song is titled, "You Were Great, How Was I?". A recent Olivia Newton-John/Soul Kiss Special was recently aired on Australian TV, but the duet was missing.

\* Negotiations are underway between BBA and CBS (Australia) for a proposed 25th Anniversary BBs' album. More news as this develops. Hopefully, a similar concept will be instigated by E.M.I. (Australia).

The ever popular teenage variety show, YOUNG TALENT TIME, once again paid homage to the BBs by performing a version of "Surfin' U.S.A." recently (December 21). "California Girls" was also performed shortly after David Lee Roth's updated version hit the Australian charts. Thanks Johnny and keep it up!

REVIEW - THE BEACH BOYS: AN AMERICAN BAND - AUSTRALIAN PREMIERE. BY LAWRENCE LAVERY.

THE PREMIERE (DECEMBER 1ST) OF THE BEACH BOYS FEATURE FILM WAS HANDLED TO MY SATISFACTION, EVEN THOUGH IT WAS RUSHED AND GLENN A. BAKER WAS THE ONLY CELEBRITY OF NOTE ON HAND

I MEAN, I WAS HOPING THAT TV WEEK WOULD BUNG ON THE RED CARPET AND SIMON TOWNSEND'S WONDERWORLD WOULD BE FILMING IT, UNFORTUNATELY, THE BEST AND MOST IMPORTANT PARTS OF THE FILM WERE EDITED OUT - HALF OF PET SOUNDS AND ALL OF SMILE. ALSO, THERE WAS NO SOLO BRIAN AT THE PIANO SINGING 'SURF'S UP'. THE SOUNDTRACK WAS ONLY MONO, NOT STEREO AND DURING THE PET SOUNDS SEGMENT, A NUMBER OF PEOPLE WALKED OUT. IN FACT, I NEARLY DID! I GUESS THE PUBLIC LIKED THEIR STUFF SIMPLE, HENCE THE HACK EDITING. ANYWAY, THANKS 2MS/VESTRON, YOU CAN DO BETTER, BUT THANKS FOR TRYING! THE BEATLES LEGEND AND THUNDER IS STILL INTACT!

While on the subject of THE BEATLES. How many of you realise that RINGO STARR plays drums on "California Calling", Australia's current Beach Boys' single. It is one of the few tracks on the album (THE BEACH BOYS) that features 'LIVE' drums!

According to a recent report on MTV (US), Brian will record his first solo album with PHIL SPECTOR serving as producer!

After analysing all the BBA membership applications received to date, the following figures and facts have surfaced:

AVERAGE AGE - 28 years old and male! (come on girls!)

FAVOURITE BEACH BOY - Brian, followed by Carl and Dennis. NO votes for Mike or Al!

FAVOURITE BEACH BOY SONG - "Good Vibrations", followed by "Heroes & Villains", "Add Some Music To Your Day", "God Only Knows", "California Girls" and "Cabinessence".

FAVOURITE BEACH BOY LP - PET SOUNDS, followed by SUNFLOWER, SURF'S UP, SMILE!, HOLLAND, SUMMER DAYS & SUMMER NIGHTS and the newie, THE BEACH BOYS!

As more applications come in, these figures will be updated. For our FIRST POLL, please send in, in order of preference, your favourites off the current lp!

"Surf's Up", from the Leonard Bernstein Special, is finally here, but it cuts in with some lines missing. We also get a narration from Brian's bed that we got on the 1976 TV special. This is very misleading to the average audience, who are left with the impression that Brian is still like that today. It was somewhat humorous the first time around, but now it seems a little cruel. Some "Fire" footage and music is also included and you'll truly be amazed!

The pace is excellent and it represents the musical careers very well. It's the film to see and the video to own. The music will over ride any reservations one might have about the celluloid representation.



## LETTERS

ADDRESS ALL CORRESPONDENCE TO: P.O.BOX 106 NORTH STRATHFIELD, 2137

Dear BBA,

There's nothing much to say about The Beach Boys in Italy. They came here twice during the sixties for TV appearances only (in 1964 and 1968). I can remember them miming a short piece of "Heroes & Villians" and "Do It Again".

The last single released in Italy was "Cottonfields" b/w "The Nearest Faraway Place" in 1970 (except for the 1981 Medley, which I'm sure sold only one copy - the one I bought!) No singles have been released by Warner Brothers or C.B.S.

Italy is completely out of touch with The Beach Boys because the surf/hot-rod scene was never a part of our scene. The Beach Boys early songs did not mean much to most Italians. There was no ENDLESS SUMMER releases, no revival; nobody knows anything about Brian Wilson and what the California Myth is. The few well-known Beach Boys songs in Italy are: "Barbara Ann", "Sloop John B", "Good Vibrations" and only a few people remember "Darlin'", "Do It Again" and "Cottonfields". There has also been no promotion, no videos, no tours and no chart action. In all, quite disappointing and it's all true!

MAURIZIO SALANDINI, Italy

DEAR BBA,

Thank you for the first issue of your magazine. If each issue is of the same high standard, you will have a lifetime subscriber.

JIM BURKE, Seaton, South Australia

DEAR BBA,

Congratulations on the books and the brilliant mag, which I get here in England from your correspondent, Kingsley Abbott. Good luck for the future.

DAVID WALL, England

DEAR BBA,

That's right, I am an avid Beach Boys' fan, so I am pleased that yet another fan mag has started. Best wishes for your new venture.

ANDERS WYLLER, Norway

Dear BBA,

Please enter my subscription to your magazine. I am happy to see more news on the best group America has ever produced.

STEVE HALVORSEN, Texas, U.S.A.

Dear BBA,

Being an avid fan of The Beach Boys, I was delighted to hear from you. I have an extensive collection of interviews dating back to 1964 so if the need arises, please feel free to write me.

FRANK DOTOLI, New Jersey, U.S.A.





# TRIVIA CORNER

DAVE JAMES

W-E-L-C-O-M-E to The Beach Boys TRIVIA section which will be a regular feature of BEACH BOYS AUSTRALIA from now on. TRIVIA CORNER will not only contain normal type trivia information, but a TRIVIA QUIZ and a BBs WORD, a crossword puzzle where straight forward and cryptic clues will be given. Beach Boys related prizes will also be offered to the first opened and correct entry in each category that arrives after the 20th of the month preceeding the publication of the next issue of BEACH BOYS AUSTRALIA.

TRIVIA CORNER this issue will feature The Beach Boys' first SEVEN Capitol Records albums, six of which were issued in TRUE STEREO, and the tracks in which background noises are audible.

The Beach Boys appear to have more background talking and noises in their records than any other band I can think of, even including current bands. Some were a result of sloppy editing and production faults, as with most of the surf and hot-rod related albums. Some I also believe were deliberately left in to make it appear as if they were having fun during the actual sessions. The studio talk in the PET SOUNDS era of 1966 for instance, has a lot of musical orders being given by BRIAN deliberately left in, as if to let people know he was still in full control of the sessions ... HAVE F-U-N!

## SURFIN' SAFARI (ALL tracks DUOPHONIC)

"Surfin'" - a strange whistle type noise can be heard over the word "oooh" at the very end of the track, after the words "Now come on pretty baby and surf with me".

"Land Ahoy" - UNRELEASED until 1983 on the RARITIES lp, this track has the words "one, two, three - go" spoken at the start, then a cough can be heard a second after that, just before the guitar intro. This track is also the first in TRUE STEREO, which more than likely means there are STEREO versions of all the other songs buried somewhere in Capitol's tape vaults!

## SURFIN' U.S.A. (ALL tracks STEREO)

"Surfin' U.S.A." - a slight strange sounding voice echo can be heard after "We'll all be planning out a route" in the second verse.

"Farmer's Daughter" - sound of drum sticks being ruffled twice during guitar intro.

"Misirlou" - a slight indecipherable voice can be heard at the very end of the fade.

"Lonely Sea" - whispering can be heard during slow guitar intro, then a sniffle is heard just before the first words are sung.

"Shut Down" - The word "whoa" is heard over guitar at end of fade out.

"Surf Jam" - obvious background talking riddled throughout.

## SURFER GIRL (ALL tracks STEREO)

"South Bay Surfer" - After the words - "All Chicago can you hear me ..." Mike Love can be faintly heard singing ... "You'll catch 'em surfin'" followed possibly by Brian saying, "smash" over the drum break.

"In My Room" - After the words "Do my dreaming and my scheming, lie awake and pray", a fast but faint indecipherable word can be heard.

"In My Room" - GERMAN language version released on RARITIES lp in 1983 . A faint giggle can be heard during the intro just before the vocal begins.

#### LITTLE DEUCE COUPE (ALL tracks STEREO except "A Young Man Is Gone")

"Ballad Of Ole' Betsy" - near the end of song, the sound of drumsticks being rattled is heard just after the words "And I just can't hold the tears back".

"Custom Machine" - indecipherable words spoken throughout the instrumental/piano break.

#### SHUT DOWN VOLUME 2 (ALL tracks STEREO)

"Don't Worry Baby" - very slight whispering can be heard during instrumental/guitar break.

"This Car Of Mine" - The word "this" can be heard as a false start during the piano intro of the track.

"Pom, Pom Play Girl" - In the fade-out, the word "wow" is repeated in the background.

#### CHRISTMAS LP (ALL tracks STEREO)

"Merry Christmas Baby" - STEREO version is one whole verse longer than the MONO version. Also, before the phrase "What did I do to really convince you", background voices can be heard.

#### ALL SUMMER LONG (ALL tracks STEREO except "I Get Around", "All Summer Long" and "Our Favourite Recording Sessions" - these are DUOPHONIC)

"Wendy" - a cough can be heard during the organ/instrumental break.

"Do You Remember?" - The word "go" can be heard at the very start of intro.

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#### TRIVIA QUIZ #1

- 1: WHICH SONG WAS BRIAN WILSON'S FIRST SOLO VOCAL PERFORMANCE WITHOUT VOCAL BACKING?
- 2: "A YOUNG MAN IS GONE" WAS DEDICATED TO WHOM?
- 3: IN WHICH SONG DOES THE LINE "SHE'LL RACE THE QUARTER MILE IN 106" APPEAR?
- 4: WHAT WAS THE FIRST BEACH BOYS TRACK TO FEATURE XYLOPHONE?
- 5: WHAT WAS THE FIRST SINGLE TO PREDOMINANTLY FEATURE SAXOPHONE?
- 6: WHAT WAS THE FIRST BEACH BOYS TRACK TO FEATURE THE USE OF STRINGS?
- 7: WHICH WAS THE LAST BEACH BOYS LP TO FEATURE DAVID MARKS?
- 8: WHAT WAS THE FIRST BEACH BOYS TRACK TO FEATURE DEAD AIR?
- 9: WHAT WAS THE FIRST BEACH BOYS SONG TO PAY HOMAGE LYRICALLY TO AN OUTSIDE GROUP?  
WHO WAS THAT GROUP?
- 10: WHAT WAS THE FIRST BEACH BOYS TRACK TO USE HAND CLAPS?

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Okay, now put your thinking caps on and the first correct entry opened after the 20th March wins a copy of MURRY WILSON's (the Beach Boys' father) only solo single - "Leaves" b/w "The Plumber's Tune" - a REAL COLLECTOR'S ITEM!

The prize for the winning entry for the BBs WORD will be a copy of MUSICIAN MAGAZINE (#82 - August 1985) containing the exceptional article on BRIAN WILSON today - "THE BIZARRE RIDDLE OF THE BEACHED BOY" by Timothy White. Brian is featured on the cover no less!





# U.K. REPORT

KINGSLEY ABBOTT

In the 50th edition of BBSTOMP (our thriving U.K. fanzine), C.B.S. were quoted in relation to the release of the "Getcha Back" single:

"We can get the records into the stores initially, but if they don't want to re-order, there's nothing we can do about it."

I quote this as a preamble to a report on recent U.K. BB release history, because it seems to suggest that C.B.S. tried to make the album and single releases into successes. However, the truth was somewhat different. Whilst they did get the album around quite well, the story on the single was very different. We all know how a hot selling single can shift 1p units and so presumably do C.B.S., so it is hard to understand why the single was so hard to find. It did not seem to be in stock anywhere. Even ordering a copy took nearly 20 days. They had a video available, but it was only shown once on UK television - early on a Saturday morning on a pre-teen children's show! At first we were told there was no 12" coming, but when it did arrive much later, any potential impetus had long gone. It too was hard to find. However, it was very easy compared to the "Passing Friend" 12". To date, I have not seen a copy. Mind you, I have not been killing myself to find it! I understand from Stephen that the opposite was the case in Australia regarding the 12" issues.

Everyone over here was saddened by the lack of chart action, but with these problems, it is hardly surprising.

Incidentally, along with several others I've spoken to, I consider that "She Believes In Love Again" should have been the U.K. choice of first single. Altogether, a sad saga of missed opportunities.

Anyway, now onto some BB and related tracks that have appeared on a new range of E.M.I. CAPITOL (U.K.) compilation albums. They have been compiled and annotated by Alan Warner, a U.K. fan who also helped with the SHUT DOWN movie soundtrack\* a few years ago. Four in the series have BBs connections:

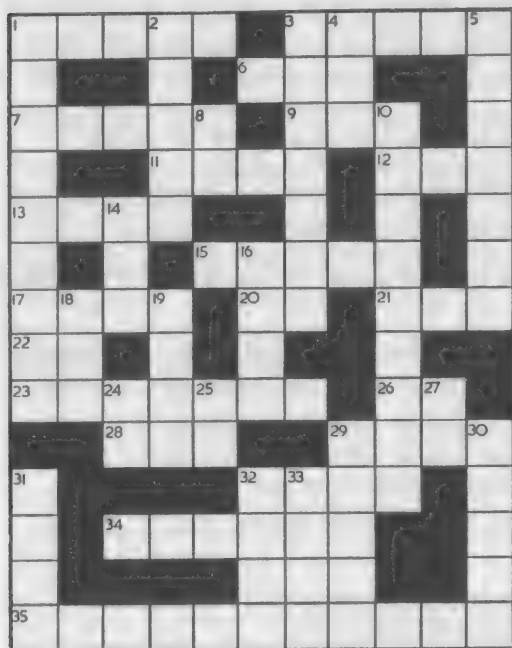
- DREAM BABIES (EG 2605731) is a rare girl group collection which includes The Honeys' "The One You Can't Have" as the last of sixteen cuts.
- DEATH, GLORY AND RETRIBUTION (EG 2605741) is a collection of death discs, protest songs and answer records. Included is "Then I Kissed Her" by The BBs and Jan & Dean's "Dead Man's Curve". The inner sleeve artwork also shows there was to have been a solo Jan Berry track, presumably "Universal Coward", but this has not appeared on the released disc.
- PUT ON YOUR DANCING SHOES (EG 2605721) is self explanatory and includes "Dance, Dance, Dance".
- YOU HEARD IT HERE FIRST (EG 2605751) features Sharon Marie's "Thinking 'Bout You Baby". This is with a collection of original and rare versions and is included because it is the original melody for "Darlin'".

This is a good and interesting series of issues. They are also marketed with early sixties style artwork. As well as the BBs connections, they include many rare tracks which have never made it onto compilations before.

E.M.I. (U.K.) have also informed me of their initial plans for issues in 1986 to tie in with the 25th Anniversary of the group. They plan several special compilations, all of which will hopefully include rare versions rather than the more usual cuts. Well known man-about-the-scene, Rob Burt, is to be the main person helping compile the product. Apparently, the packaging will also be something special! More news on this as it comes to hand.

The Beach Boys Fan Convention was once again held in September at Harrow Leisure centre in London. We had the biggest turn-out yet (225). As well as the usual trading, trading, chatting, videos, etc., we took a quantum leap forward and invited Adrian Baker and Gidea Park to perform for us. When I spoke to Adrian afterwards, it was clear just how nervous they all had been, playing before such a potentially critical audience. He need not have worried though, because they played the BBs and Four Seasons' hits so well (an hour's set), that everyone was immediately carried along with it. Perhaps people were more restrained than they might have been, but next year, we might even push the chairs to one side and really R..O..C..K.!

KINGSLEY ABBOTT, London, U.K. Nov.'85



# BBs WORD

By DAVE JAMES

## DOWN

- 1: BBs' SONG? (TWO WORDS)
- 2: "COOL, COOL, WATER" HAD PLENTY OF THESE?
- 3: WHAT WAS WARMED UP IN A TRACK OFF THE 20/20 LP?
- 4: FIRST WORD OF A SONG TITLE OFF SUMMER DAYS LP?
- 5: WARNER BROTHERS GAVE THE BBs THIS?
- 8: WHAT DID BRIAN SAY TO CAROLINE?
- 10: BBs' HIT? (THREE WORDS)
- 14: "... GIRLS FOR EVERY BOY".
- 16: WHAT DO THE LAKE PIPES DO?
- 18: COMMON NUMBER SONG IN "MARCELLA"?
- 19: PART OF SMILE?
- 24: "A YOUNG MAN .. GONE".
- 25: "I'D LOVE TO SAY DA .."?
- 27: DOES THIS SHOWBOAT GO?
- 29: IN "THAT'S NOT ME", WHAT DOES MIKE LOVE DO AFTER HE LAYS THERE ALONE?
- 30: WHAT SORT OF SURFER?
- 31: "WHITE WALL SLICKS WITH RACING ....?"
- 32: DENNIS HAD A BLUE ONE?
- 33: "TELL .. THE WAY THAT WOULD MAKE THEM FEEL BETTER" FROM "I KNOW THERE'S AN ANSWER".

## ACROSS

- 1: THIS GIRL WAS SONG ABOUT?
- 3: COMMON SUBJECT IN BBs' SONGS?
- 5: HOW MANY INDIANS?
- 7: GOOD .....
- 9: FIRST WORD OF A SONG TITLE OFF SUNFLOWER LP?
- 11: "WOULDN'T IT BE NICE" WAS COVERED BY MIKE ....?
- 12: WHO'S PRAYER?
- 13: FIRST WORD SONG IN EARLY BBs SURFING HIT (PRE 1964)?
- 15: A WORD OUT OF A JERRY LEE LEWIS PHRASE USED BY BRIAN IN A SONG. DO YOU REMEMBER?
- 17: MAMA SAYS WHAT?
- 20: "ARE YOU A MAN .. A WEAKLING" FROM 'COUNTY FAIR'.
- 21: WHAT DOES SHE DRIVE LIKE? (TWO WORDS)
- 22: BBs SANG ABOUT HER TOO?
- 23: IF EVERYBODY HAD (THE INDEFINITE ARTICLE) OCEAN?
- 26: THIS WAS VERY LONELY?
- 28: BBs COVERED ONE OF THIS ARTIST'S SONGS ON AN LP?
- 29: ".... UP THAT QUARTER MILE". FROM JAN & DEAN HIT CO-WRITTEN BY BRIAN.
- 32: FIRST WORD OF SONG TITLE OFF TODAY LP?
- 34: BBs LP?
- 35: BBs LP?

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## THE SAGA CONTINUES ON.....

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By LAWRENCE LAVERY



Rock and Roll is an intensely nostalgic art-form with a keen (if sentimental) regard for its own history.

The Beach Boys, in retrospect, are artists whose work has struck a sufficiently resonant chord in the collective unconscious, but who repeat themselves almost indefinitely. However, their creativity is often respected less than the ability to provide a familiar spectacle.

Focus on the first TWO lines of this article and you will understand why an artist of the calibre of BRIAN WILSON chose to reap "heavier" rewards by sticking in a rut rather than proceeding onwards to create music that may confuse or displease the general public.

At the same time, let's not forget that The Beach Boys have led contemporary music more often than critics have given them credit for. At their peak, they were able to create great music in spite the many and varied obstacles placed in front of them.

To prove my point, here are a few examples of their enormous impact:

- \* As a result of the immense talent of BRIAN WILSON, The Beach Boys presaged a new trend in popular music by the fact that they were rock music's first self-contained band; a group that (1) WROTE, (2) PRODUCED and (3) PERFORMED their own material.

That other musical phenomenon, THE BEATLES, could only boast TWO of these achievements. They had to enlist the services of George Martin in an effort to define "THEIR SOUND".

- \* The Beach Boys were the first act to break away from what is known as in the music business as "The Major Label Syndrome". Up until that time, all music acts recorded in the studios provided by the record label and used the engineers, producers and musicians assigned to them.

BRIAN WILSON (coupled with his father's persistence) forced their record label, Capitol Records, to let the group record outside Capitol's studios and to produce themselves, a first for the record business.

- \* It should be noted that as an extension of the last two points I've made, Phil Spector (recognised as one of the greatest record producers ever) had already fought his battles and had ultimately established his own record label so that he would have total artistic freedom. However, Brian was the first ARTIST to battle the record company executives successfully; Phil was a record company executive!
- \* The logical conclusion to the last point is that The Beach Boys were naturally the first group to set up their own record label. The year 1967. The formation of BROTHER RECORDS predated The Beatles' Apple Records by more than a year!
- \* The Beach Boys have a habit of being "Trendsetters". They are usually ahead of the "Pack". For example, BRIAN WILSON anticipated the Psychedelic Pop phenomenon (AKA "The Summer Of Love") by over a year with the release of the psych-anthem, "Good Vibrations". "Heroes & Villains" can also be used as another example, simply by virtue of it being six months ahead of "The Summer Of Love".
- \* In addition, The Beach Boys' lps predated other milestone lps:
  - PET SOUNDS was eighteen months ahead of The Beatles' SGT. PEPPERS. Two well-informed Beatles fans made mention of the fact that John and Paul delayed SGT. PEPPERS so they could find out what Brian was up to during the SMILE sessions!! Paul is also rumoured to have sat in on two tunes - "On Top Of Old Smokey" and "Veg-A-Tables".
  - Bob Dylan's return to simplicity via the JOHN WESLEY HARDING lp was predated by The Beach Boys' WILD HONEY lp.
  - Even Dennis Wilson's excursion into "Hard Rock" with "All I Want To Do" pre-empted the "vogue" efforts of the likes of Led Zepplin, Black Sabbath, etc.
- \* The achievements are many and varied, but the most conveniently forgotten and ultimately most important of all, occurred in late 1966.

The Beach Boys, by a vote of 5,373 to The Beatles 5,272, were named the #1 World Group in an end of the year poll conducted by the very prestigious British rock newspaper, The New Musical Express. The only musical act - solo, group, duo or whatever - to achieve that distinction before or since.

Like I mentioned earlier, it has been a bone of ANNOYING contention with rock critics ever since. The Beatles ARE demi-gods remember! One only had to attend the premiere of the feature film, THE BEACH BOYS: AN AMERICAN BAND (why not THE American Band) at the Roxy theatre, Parramatta on December 1, 1985 (the first day of Summer, southern hemisphere style) to witness that half of PET SOUNDS and all of SMILE had been edited out! Get the picture.

BRIAN WILSON brought to rock and roll four and five part harmony, dynamic chord changes and forties romanticism (that is, carrying a generation of music lovers with him). Frank Sinatra is from the forties music era. He's still big and popular, but his music is not as timeless as Brian's and it does not CARRY with me, even though it partially appeals to me.

BRIAN went beyond the black sound of rhythm and blues. He gave us avant garde rhythm and blues, ala "Good Vibrations". With the "white" sound, BRIAN even went beyond Phil Spector by using non-traditional chord arrangements, eccentric pauses or dead air spots and new recordings of natural sounds.

He integrated Moog with four-part harmony and put the theremin into rock and roll.

He was the first to initiate the "concept album"; with the LITTLE DEUCE COUPE lp and the first to give us a unified conceptual lp (thematic-wise) with PET SOUNDS.

He was the first to use violins, cellos, harpsichords, banjos and other exotic instruments in a rock and roll format. (EDITOR'S COMMENT: "Let's not forget Jan Berry's contributions")

He introduced the use of "FUZZ" guitar (FORGET JIMI HENDRIX) by employing it tastefully in "Little Honda". He also premiered oscillating sound on "Help Me, Rhonda". I could go on and on!

On the evidence presented, I would say BRIAN WILSON's artistic/musical gifts surpassed those of anybody else in this century. Sorry Paul. You might have written STANDARDS, but BRIAN WILSON set them!

What separates a BRIAN WILSON from a Paul McCartney is the totality of his "genius".

NOTE: The PET SOUNDS lp. It remains the only true auteur effort in the history of popular music. That is to say by definition - THE ARTIST AS ONE: BRIAN WILSON as the producer, arranger, conceptualist, songwriter, musician and performer. He did not have to secure the services of a George Martin or a Phil Spector. Get the picture?



From the year of the Beach Boys' creation in 1961, it was obvious that they had the talent to stay around awhile. Longevity in a business that thrives only on fads is unexpected. The Beach Boys outlasted a fad and became a way of life and eventually a rock and roll institution. But, THERE lies their career albatross.

Like all talented and intelligent songwriters, BRIAN WILSON found himself in a dilemma. He wanted to mature and progress as an artist. He wanted his music to become more complex in construction and subject matter, but was restricted in doing so by obligations beyond his control.

The dirty word I've learned to hate is "commercial". Let me explain:

From a commercial angle, The Beach Boys most crucial audience - the people who finally buy their records - are sixteen years and under. They are by no means hooked on experimental and genuinely exciting and adventurous music. Their mentality and attention span is conducive to a simple three minute "Solid Gold" pop-tune.

Pop music has always been teen music. On the otherhand, Rock music is the preserve of the over sixteen year olds and usually, the older the audience, the smaller the purchasing capacity and yet it is this older consumer of music who is hooked on experimental music. There's no middle ground in rock and roll, or is there? ..... enter BRIAN WILSON!

Hence, the stalemate artistically and commercially!

You see, BRIAN WILSON, as a songwriter, is not allowed to go forward; he doesn't want to stand still and yet, he can not go back and risk being a parody of his former artistic self.

Given all this, how can modern contemporary music progress? How can it be adult and still sell? How can it make itself understood to teenagers and not be musically stagnant? I would say that this is the most urgent dilemma facing the music industry today. It will take a BRIAN WILSON to solve this problem.

(CONTINUED ON PAGE 8)





# QUESTIONS & ANSWERS

ADDRESS ALL CORRESPONDENCE TO: P.O.BOX 106 NORTH STRATHFIELD, 2137



DEAR BBA,

I'VE ALWAYS WONDERED, WHAT EVER HAPPENED TO DAVID MARKS WHEN HE LEFT THE BEACH BOYS?

Robert Johnson, Yass, AUSTRALIA

David Marks was the youngest member of The Beach Boys, just turning thirteen when The Beach Boys' Candix Records release of "Surfin'" hit the local charts.

Marks was a neighbour of the Wilson's and had been enlisted by the "group" when Alan Jardine, the original fifth Beach Boy, decided that the financial future of the group was not looking too secure. Gary Usher recalls:

"Even when I first met David, his days as a Beach Boy were numbered. I was much older than he and so had no affinity with him. He was an average rhythm guitarist who knew about a dozen songs. I do remember that Mr. and Mrs. Marks were very protective people, just like Murry (Wilson). It was the typical middle-class, suburbanite, protective parent syndrome."

Marks had not participated on the Candix recordings, but had joined the group shortly thereafter. He was one of the five Beach Boys who signed a major recording deal with Capitol Records in early 1962. As a member of the group, he simply played rhythm guitar and occasionally supplied background vocals. He played no major artistic or creative role in the group, as

he freely admitted in an interview some years ago:

"I had no say in the music at all. It was always Brian. Oh, maybe Mike helped with the lyrics and some of the vocal arrangements, but we were essentially a vehicle for Brian's expression."

By early 1963, The Beach Boys were on the crest of a popularity wave that rivalled Elvis Presley in Southern California and at this stage, Alan Jardine made a reappearance. Brian's fondness for Alan, coupled with Murry's dislike for David, sealed David's fate. Marks remembers the end:

"I was with them about three and a half years, four years, so I was almost sixteen. We were in a car on the way to Chicago when I announced I was quitting the group. Murry went, 'Well, all right man. Does everybody hear that?' And all the guys went, 'Aw, that's bullshit!' It turned out I still had seven months' worth of contracts, so I could've stayed after that if I hadn't started pushing it. I started singing 'She's real fine, my '69' and 'Little Douche Kit' onstage and Murry would fine me. He'd fine me for not smiling onstage too. Finally, it ended ... just more or less a mutual agreement between Murry and me."

Following Marks' departure from the Beach Boys, he took over a small garage band that a friend of Carl Wilson's had been fooling around with at Hawthorne High. With Dave Marks at the helm, the band quickly became known as DAVE & THE MARKSMEN and soon found themselves recording artists with A&M Records in Hollywood, the label's first rock band. Marks again:

"We recorded, went on tours of California, got airplay on all the local stations, met a lot of boss jocks - and didn't sell any records! After a year it folded."

The group recorded a total of three singles (two for A&M and one for Warner Brothers). Marks sang all the lead vocals and played lead guitar.

In 1965 he teamed up with fellow musician, Matthew Moore and played lead guitar with



his group, The Moon, for several years, eventually drifting into the odd session work. He still receives a considerable royalty for his contributions to the Beach Boys. He claims the first five Beach Boys' albums and at least seven hit singles to his credit. Today he lives in Los Angeles, California, after spending some time up in Portland, Oregon. Stephen J. McParland

#### DAVE MARKS DISCOGRAPHY (BEACH BOYS' RELEASES EXCLUDED)

##### DAVE & THE MARKSMEN:<sup>1</sup>

A&M 730	Cruisin' b/w Kustom Kar Show	March 1964
A&M 745	Do You Know What Lovers Say? b/w Food Fair	June 1964
WB 5485	I Wanna Cry b/w I Could Make You Mine	October 1964

##### MATTHEW MOORE PLUS FOUR:

WHITE WHALE 223	Codyne (She's Real) b/w You've Never Loved Before	October 1965
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##### MATTHEW MOORE:

CAPITOL 5820	Come On b/w White Silk Gloves	February 1967
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##### THE MOON:<sup>2</sup>

IMPERIAL 66285	Mothers And Fathers b/w Someday Girl	February 1968
IMPERIAL LP-12381	<u>WITHOUT EARTH</u>	February 1968

Mothers And Fathers; Pleasure; I Should Be Dreaming; Brother Lou's Love Colony; Got To Be On My Way; Someday Girl; Papers; Faces; Never Mind; Give Me More; She's On My Mind; Walking Around.

IMPERIAL 66330	John Automotion b/w Faces	October 1968
IMPERIAL LP-12444	<u>THE MOON</u>	June 1969

Pirate; Lebanon; Transporting Machine; Mary Jane; Softly; Not To Know; The Good Side; Life Is A Season; John Automotion; Come Out Tonight; Mr. Duffy

IMPERIAL 66415	Pirates b/w Not To Know	October 1969
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##### VARIOUS CONTRIBUTIONS:

Plays electric guitar on Denny Brooks' lp, DENNY BROOKS (WB 1822 - November 1969)  
Plays electric guitar on Buzz Clifford's lp, SEE YOUR WAY CLEAR (DOT 25965 - 1969)

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##### NOTES:

- 1: THE MARKSMEN on Westco Records bear no relationship to David Marks. Down The Tubes b/w Oop Poo Pah Doo by The Marksmen (WESTCO 10) is an early Ventures (Nokie Edwards) release from 1963.
  - 2: THE MOON comprised: MATTHEW MOORE (piano); DAVID MARKS (lead guitar); DAVE JACKSON (bass) and LARRY BROWN (drums). Matthew Moore was the main composer.
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THE ANSWER TO THE QUESTION - "What was The Beach Boys first Australia only single and who sang the lead vocals?" was "Hawaii" b/w "The Rocking Surfer" - CAPITOL CP 1551. Lead vocals were by Brian and Dennis.

The winners of the GETCHA BACK bumper stickers were: JIM BURKE of Seaton, South Australia and Dwight Cavanagh of Carlingford, New South Wales. Good work guys!

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